

# Kiang Malingueborrrnnn

馬凌畫廊  
kiangmalingue.com

10 Sik On Street, Wanchai, Hong Kong  
50 Eldridge St., New York, NY 10002

(Artist) Chou Yu-Cheng

(Opening)  
Thur, 22 May, 6 – 8 PM

(Date)  
23 May – 5 July 2025

(Gallery Hours)  
Tue to Sat, 12 – 6 PM

(Location)  
10 Sik On Street  
Wanchai, Hong Kong

(Contact)  
office@kiangmalingue.com;  
+852 28100317

(Media Enquiries)  
Yiyun He  
yiyun@kiangmalingue.com;  
+852 28100317

(All Other Enquiries)  
Ella Liao  
ella@kiangmalingue.com;  
+852 28100318

Kiang Malingue is pleased to present at its Hong Kong space “borrrnnn”, an exhibition of more than a dozen paintings by Chou Yu-Cheng created in 2025. The new series of paintings is directly affected by the birth of Chou Yu-Cheng’s first child with his wife, fellow artist Yang Chi-Chuan. The sheer joy inspired by the newborn child envelopes this series of meticulously crafted paintings, which recognise metaphorically through ripe fruits and gourds new hopes shaped by love and life.

In 2024, Chou developed during Yang's pregnancy a new series of gradient paintings entitled “Imaginary Body”. Already anticipating the birth of the child, the series is filled with natural, organic forms that gradually connect with each other in a still chaotic environment, patiently shaping a full, complex body structure. The last two paintings from the “Imagined Body” series already shifted from depicting this process of bodily organisation to depicting a classic metaphor for the human body and fertility: the natural fall of a ripe gourd. The first line of *Classic of Poetry: Origin of the House of Chow* reads: “See the trailing young gourds, how they spread/ See in these how our people first grew.” Gourds and melons alike have long been considered a symbol of continuous and vigorous life force. In Han Dynasty, there were records of gourds being identified as auspicious signs; from Tang Dynasty to late Qing Dynasty, there were an abundance of paintings depicting gourds and melons, examining the metaphorical potentials of the rounded, organic forms.

In 2025, Chou began to create “borrrnnn”, a series that directly follows the “Imaginary Body” paintings. The new series, situated between still life and portrait, depict gourds by using exuberant contrasts, cradling the ripened fruits in soothingly colorful environments. Chou also further develops his unique language of gradient painting with this series: by applying self-ground earth pigments on paper for the first time, Chou allows the fine gradation of different color fields to pervade in a more organic, free-flowing fashion. He then assembles on canvas the large or tiny pieces of paper with remarkable precision, filling the composition with a gentle and playful relationship of colors. For Chou, the basic logic of gradient painting is to respond to and capture light; the particularly figurative series of “borrrnnn” balances technical and textural subtlety with a candid expression of unrestrained emotion.

Suspended, mounted on walls, or perched on pedestals, the “borrrnnn” paintings on view at Kiang Malingue Hong Kong also demonstrate Chou's longstanding interest in spatial physicality, emphasising the relationship between the fruit and the pictorial space in a painting. The Chinese proverb “fall of the ripened gourd” is indicative of the subtle relationship between things and their environments, as well as the potentials that the process of birth creates in the world.

## (About Chou Yu-Cheng)

Chou Yu-Cheng (b. 1976, Taipei) lives and works in Taipei. He studied at the Ecole Nationale Supérieure des Beaux-Arts in Paris and the National Taiwan University of the Arts in Taipei. Since the beginning of the 21st

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century, he has been examining and critiquing mass media, institutions, and production systems by reinventing, shifting, or transforming complex elements in the renewed relationship between people and objects. Since 2019, Chou has been exploring the precarious balance between water, paint, paper, and human emotions entangled in abstractions.

He has exhibited internationally, including solo exhibitions at TKG+, Taipei (2023); Kate MacGarry Gallery (2022); Edouard Malingue Gallery, Shanghai (2017) and Hong Kong (2016), China; Künstlerhaus Bethanien, Berlin (2015); Taipei Fine Arts Museum, Taipei (2014); Kaohsiung Museum of Fine Arts, Kaohsiung (2014); and Museum of Contemporary Art Denver, Colorado (2008). His work has also been featured in group exhibitions at Performa 19, New York (2019); Biennale de Lyon (2019); Liverpool Biennial (2018); Art Basel in Hong Kong (Encounters sector) (2018); Museum of Contemporary Art and Design (MCAD), Manila (2018); New Museum, New York (2015); Asian Art Biennial, National Taiwan Museum of Fine Arts, Taichung (2015); Queens Museum, New York (2013); and Taipei Biennial (2012). Chou was the artist-in-residence at the Chinese Centre For Contemporary Art (CFCCA), Manchester in 2013. He received the Taipei Art Award, Taiwan in 2012 as well as the Taishin Art Award, Taiwan in 2011. His works are included in multiple museum collections, such as the University of Salford/CFCCA, UK; Taipei Fine Arts Museum, Taiwan; and Kaohsiung Museum of Fine Arts, Taiwan. A new monograph on Chou's longstanding practice, edited by Freya Chou, will be published by Kiang Malingue in 2025.